

Mansfield's "Beau Brummel."

The Familiar Characterization
Is Repeated at the New Amsterdam Theatre—Everything
Starred but the Title Role.

There was no marked applause for Richard Mansfield at the New Amsterdam Theatre last night until the end of the third act of "Beau Brummel," and it is doubtful whether there would have been then had not the trusty rear guard thrown itself into the breach and opened fire on the side of himself.

Mr. Mansfield never has been and probably never will be the idol of the theatre-going public. Going on the principle that familiarity breeds contempt, he assumed to keep contempt on his side of the footlights. This attitude, whether sincere or merely a shrewdly studied pose, brought rich returns in the way of advertising. It was almost as potent as Mr. Mansfield's acting in making his fame, to say nothing of his fortune. But it seems to have lost its charm. Mr. Mansfield was received last night quite like an ordinary human being. Charlatanism hid his head, and the hand played on.

Little Enthusiasm.

There was really a surprising lack of enthusiasm. Mr. Mansfield came on to a light breeze of applause which, incidentally, was not acknowledged by even so much as a glance of the eye." And so it went until the third act had fallen into the hands of the scene-shifters. Then Mr. Mansfield was brought before the curtain several times, and each time he brought with him the gracious shadow of a smile. There were scattered cries of "Speech!" but the only response was "The Pilgrim's Chorus" from "Wahnhauser" by the orchestra.

There was, however, throughout the performance a sincere appreciation of Mr. Mansfield's acting. There is nothing new to say of his Beau Brummel. It may be a trifle more stocky than it used to be, but otherwise it is unchanged. It is an admirable characterization—so admirable that we have learned to love the snobbish fog and the chance are that Mr. Mansfield, if his years are as many, will play the part as long as Joseph Jefferson played the less fafious but more honest Rip.

Support Very Poor.

And like Mr. Jefferson, the thirty-year-old Mr. Mansfield only kept on in finding his admirers with a mediocre company. His present support includes a few capable men—notably the Foul Hunting and Wilson and Miss Holmes, Tony Pastor's wife, the Four Hunting and Wilson and Miss Holmes, trapezists.

Proctor's Theatres: Henry Woodruff made his first appearance as leading man of the Second Avenue Theatre in "The Wreath," Eugene O'Neill's well-known play, and the vanderbilt, Billie, both there, and at the Twenty-third Street Theatre, "An Enemy to the King" was played at the Forty-second Street Theatre, and "The Money-Makers" at the One Hundred and Twenty-fifth Street Theatre.

Other features were Dido, the aquatic illusion, and "Honey Boy" George Evans.

At Keith's were Peter Daley, with his Little Queen; the Spook Minstrels, Thomas J. Riddle and Mary Richfield, in "Mag Haggerty's Father"; the Four Hunting and Wilson and Miss Holmes, trapezists.

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In Brooklyn.

A large audience greeted Eleanor Robins, in "Merely Mary Ann" at the Monk.

At Kasey's were Dorothy Russell, Richard Buhler and company, the Musical Craze and others.

Scenery Bad, Too.

But at least he might keep a more watchful eye on the mounting of his old plays. Last night he was old with the message that it had been very much better days. The furnishings of the Beau's apartments in the first act bespoke anything but the man of taste. They made you think in fact that Brummel was a man of very bad taste.

This, however, may be part of Mr. Mansfield's plan to give us a season of acting instead of spectacle. To-night in "Richard III" he will offer his kingdom for a horse.

C. D.

BLINDFOLDED GIRL PLAYS NEW MUSIC

An abbreviated Svennall, minus the band and an instrumental imitation of Trilby, appeared at Hammerstein's last night. The "event" was billed as Mlle. Nydia de Verdi, a marvellous European attraction.

Mlle. de Verdi was led on the stage by the fierce-looking short "gent" who threw her into a hypnotic state (he said) by the use of redactions from a mirror.

Then he invited all the doctors and composers in the audience to come upon the platform and examine her and bring her music play while she was heavily blindfolded. Only one elderly gentleman with a gray beard consented to respond to the call for a physician.

The trick was that Mlle. de Verdi was led away in a set of music-covered seats seated blindfolded at the piano. And the way those ambitious and unknown composers dashed their compositions on the helpless girl was amazing. It was a great chance for a hearing.

Mlle. de Verdi played every piece of music that was handed to her and at least that was what the answer was to the query "Is that correct?" She was blindfolded and could not see the audience that on Mlle. de Verdi, for she was hypnotised and couldn't hear the music. She didn't know what was playing but obtained a few lots of credit for playing all those "pieces" with her eyes blindfolded.

When it was all over Svennall and the others announced the blindfolded girl again and she came to. So did the audience.

ADVERTISING SKIT IS "LEAH KESSLER."

Charles J. Ross' burlesque on Mrs. Kessler's "Leah Kessler" at the Colonial Music Hall last night was finely cut and close copy of an admirable play, but would have served its purpose as a travesty much better without the commercial adjunct of boasting a certain brand of champagne.

It followed a variety performance up to the Colonial's average of excellence, which was amply done in the fidelity with which it mirrored Mrs. Kessler's performance. Albeit Fulton at Leah and Hugh J. Ford as Raoul Butin caricatured their originals with admirable art and made a decided hit.

The Astoria cabbage patch in the last act was a travesty, but applied as was Miss Daisy Greene's in "The Story of the Cabbage Patch." At the final curtain Mr. Ross got a call and made a brief speech of thanks.

At Other Theatres.

Miss Ellis Jefferts moved from the New Amsterdam to the Knickerbocker Theatre, where she will stay for the remainder of her New York engagement in the Prince Consort.

The Girl, with Katharine Sam Bernard and Hattie Williams, packed the Grand Opera-House to the doors.

"The Volunteer Organist" played at the Fourteenth Street Theatre.

"Siberia" began its second and last week at the Casino.

Francis Wilson in "Cousin Billy" was at the Harlem Opera-House.

The Yorkville Theatre stock company presented "Under Two Flags."

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